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THE ROLE OF METHODOLOGICAL FIGURES IN INCREASING THE CONTENT OF THE WORK

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Annotation: This article focuses on Uzbek stylistics, as well as the contribution of stylistic figures in enhancing the content of the work, the use and types of stylistic figures, as well as methodological aspects used in the poetry of the poet Quddus Muhammadiy.

Keywords: stylistics, stylistic figures, linguistics, metaphor, comparison, artistic tactics, anaphora, grotesque, tactics.

Stylistic figures are elements of poetic language that enhance the impact of the text on the reader, forming a special figurative structure of poetic speech; The perceived work of art is more vivid and brighter. Stylistic figures have been known since ancient times and were first described in the works of Aristotle ("Poetics", "Rhetoric"). Stylistic speech figures are a powerful tool of linguistic expressiveness, seem awkward and awkward, become a dry catalog of metaphors, comparisons, epithets. Artistic taste, emotional artistic tactics - this is a talent for a novice (and respected) author, no less than talent [1].

The language can be divided into two headings. The first involves compositional twists that increase the brightness of the statement (actually stylistic figures - anaphora, grotesque, irony, epiphora, synecdoche, antithesis, gradation, oxymoron, etc.). The second group consists of tropes - words used in an indirect sense; their expressiveness, expressiveness is in the artistic rethinking of the lexical meaning of the word (semantics). Tropes include metaphor, metonymy, litota, hyperbole, analogy, epithet, and more.

Let’s take a closer look at the most commonly used stylistic figures and tropics.

Anaphora - translated from Greek - is a mindset. A stylistic figure based on the repetition of a part of an initial word or phrase with emphasis.

Or a question is, as a rule, a statement made in the form of a question or reference to an inanimate object; usually does not indicate the answer, is used to highlight a part of the text, to attract attention.

Stylistic figures and speech tropics are the basis of the figurative structure of language. The skill of the writer is not to constantly use old words that are boring from all forms of linguistic expressiveness. On the contrary, a talented author can infuse even the most well-known work with vital content, thereby attracting the reader's attention and stimulating the understanding of the literary text. [2]

“The image of the word concept is related to the phenomenon of uncertainty. It is well known that words that name only one object are synonymous. (trolleybus, trolleybus, tram) Words denoting a number of objects and events are polysemantic”[3]. Uncertainty to some extent reflects the fact that complex relationships exist. Thus, if external similarities are found between objects or they are hidden, a common feature is that if they occupy the same position with respect to one thing, then the name of

one object can become the name of another. For example: needle - sewing, spruce, hedgehog; fox - animal and mushroom; flexible cane - flexible Human - flexible mind. The first meaning of a word that appears in language is called direct, and the next is portable. Direct meanings are directly related to certain objects and their names.

In all genres of children's literature, the child's age, worldview, national character, psychology and physical aspects must be taken into account. This is the only way that a talented work, written in such a way, leaves a certain mark on the minds and spirituality of young people and performs an aesthetic function.

In Uzbek children's literature, lyrical genres dominate among literary genres. This is due to the fact that the child begins to master the world very quickly at an early age, and the ability to remember and memorize develops faster than other qualitative reflexes. As a result, the child is able to quickly learn easy and convenient words and phrases. Secondly, they also accelerate the development of emotions, develop an aesthetic view of nature and others. In literature, however, this is often the case in poetry, and the genres are best suited to give the child what he or she needs. [4]

“If we look at the activities of the lyrical genre in Uzbek children's literature from the beginning of the twentieth century to the present day, it includes such poetic genres as poetry, poetic story, short lyrical epic, riddle, poetic fairy tale, parable, quick recitation. We come across works based on Although they are close to the lyro-epic genre, in children's literature this situation is often characterized by a greater tendency to lyricism. [1].

In the literature of the brotherly peoples of Jerusalem, in particular, in the Uzbek children's literature, the ability to deeply analyze the mental state of young children and primary school students, their relationship with others, the positive and negative qualities of children's psyche, character and the ability to analyze the connection between nature and the interrelationships in poetic verses, to draw educational conclusions from the story in the form of a story, to understand fast-acting verses, words, and to be a very sensitive observer. is distinguished by the fact that

His poems on nature, such as "Bargjon", "Tut", "Doctor Peach", "Bees and Adham" are the product of this period, and his deep knowledge of botany can be the basis for the creation of such works. .

In the works of Jerusalem Muhammadi, stylistic figures and ways and expressions representing its main function are used a lot. It is not in vain that we refer to the works of Jerusalem Muhammad.

The content of the oral tradition of the people entered the works of Muhammad of Jerusalem. We can clearly feel the influence of folklore in his works, such as "The Open Table", "From the beginning of a child, from the age of a boy", "The wise grandfather and his grandchildren" and the creation of a number of poetic tales. Almost all his life, Jerusalem Muhammad was a teacher, and at the same time he was able to create a great literary heritage for children.

An analysis of the poet's work reveals the following themes in his poetry:

1. The image of negative and positive qualities in children's behavior.
2. The mysteries of nature and the attitude of children to it.
3. The image of modern scientific and technical progress.
4. Creative work and its results.
5. The issue of interaction between adults and children.
6. Student life and their relationships.
7. The issue of knowledge, ethics.
8. The question of the wise past of our people and the relationship of the present.
9. Analysis of children's consciousness, human qualities in behavior.

If stylistic figures are used in poetry, tropes can be used to enrich, make meaningful and effective the prose text.Anafora - yunon tilidan tarjima qilingan - bir fikrlilik [8]. A stylistic figure based on the repetition of a part of an initial word or phrase with emphasis.

-or question - as a rule, a statement in the form of a question or reference to an inanimate object; usually does not indicate the answer, is used to highlight a part of the text, to attract attention.

O you who drove poetry,

Who has not found a place in our prose,

I hear the poet Juvenal cry:

"Shame, terrible dream, he passed me!"

The first type of works of Quds Muhammadi include "Dum", "Shame on Ahmadjon", "Nameless men", "Lapashang", "Ravshanjon's hand entered the tongue" and others. (Samples of these works will be read during the lesson, and a brief analysis will be given.) Popular poems about nature are "Spring has come", "Winged friends", "Why does the cow chew gum?" In short, the poetry of the poet Quds Muhammadi is a poetry that has opened a unique content in children's literature, created a school, as well as a method of using stylistic figures in poetry, as well as high examples of comparative level.

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